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sketch of some of the most important ancient remains including recent discoveries of interest and he describes some of the buildings of medieval Rome. An appendix contains some practical suggestions to the traveller, such as an itinerary, a list of books, and objects of interest to be seen in the churches. The main purpose of the book is to give the historical setting so necessary to make intelligible the many objects of interest in the eternal city. Though the scope and purpose of the book is so large, yet the task has on the whole been well performed. The volume is comparatively small, but the impression left upon the mind is not so vague as that produced by the more elaborate work of Mr. Crawford, *Ave Roma Immortalis*.

While we fully recognize the attractiveness and usefulness of the book, we sometimes miss the accuracy of statement and the impartiality of the trained historian. The history of the church of Rome is here told by one who appears rather as a bitter opponent than as a calm historian able to appreciate one of the greatest products of human genius. His antagonism to the Roman church shapes and colors his general historical views. He does not regard the middle age as ended and the modern period as fully ushered in till the Pope was deprived of his temporal power in 1870 (p. 187). The long exploded error that the eloquence of Peter the Hermit was largely instrumental in bringing about the First Crusade is here repeated (p. 203), and too, the theory that this world was expected to come to an end in the year 1000 is stated as an undoubted fact although it was conclusively disproved by the Benedictine François Plaine so long ago as 1873. (*Revue des Questions Historiques*, XXIII. Paris.)

This volume which is one of a series of "Mediæval Towns," is most attractive in its outward form and appearance and is an excellent illustration of the modern book-maker's art. Its pleasing effect is enhanced by the numerous illustrations of genuine artistic merit. We are glad to see woodcuts of admirable workmanship taking the place of the comparatively harsh photogravure. Though the latter may reproduce its original with greater exactness of detail, yet the woodcut as here executed brings more vividly before us the poetic atmosphere of medieval Rome.

ALBERT GRANGER HARKNESS.

The Classical Heritage of the Middle Ages. By HENRY OSBORN TAYLOR. (New York: The Columbia University Press; The Macmillan Company. 1901. Pp. xv, 400.)

It is now five years since there came from the press Mr. Taylor's two-volume work on *Ancient Ideals*. It was, in its own words, "a study of intellectual and spiritual growth from early times to the establishment of Christianity," and professed itself "an attempt to treat human development from the standpoint of the ideals of the different races, as these ideals disclose themselves in the art and literature, in the philosophy and religion, and in the conduct and political fortunes of each race." To this learned and thoughtful, if somewhat ambitious, work the present

volume—appearing as the fourth of the “Columbia University Studies in Literature”—is clearly a sequel. Its subject, better stated in preface than in title, is “the transition from the Classical to the Mediæval,” and its aim “to follow the changes undergone by classic thought, letters and art, on their way to form part of the intellectual development of the Middle Ages, and to show how pagan tastes and ideals gave place to the ideals of Christianity and to Christian sentiments.” The period chiefly dealt with is that from the fourth to the seventh century, and the discussion confines itself mainly to the west of Europe.

The plan of the book is direct and simple. A short introduction makes clear its order of treatment and well summarizes its conclusions. Successive chapters deal with “the passing of the antique man,” with such phases of pagan decadence as the decline of literary art and taste, and with those elements of the antique culture which through education and law passed intact to the younger civilization. Then, handling with comparative brevity those pagan ideals of conduct and worship, of knowledge, beauty and love, which were Christianized in their transmission to the Middle Ages, the author devotes the larger half of his volume to those newer forms of culture which he counts essentially Christian—to monasticism, the new Christian system of life, to Christian prose, to Christian poetry, and to Christian art.

Few themes have proved of such perennial interest to us moderns as this of the Christianization of culture; and none, surely, has more clearly mirrored the prepossessions of its historians. To the rational eighteenth century Gibbon pictured it as “the triumph of barbarism and religion.” The Reaction glorified it in the rhapsodies of Chateaubriand and the Catholic romanticism of Montalembert and Ozanam. Reviving rationalism and a broader religious sympathy painted once more its darker side in the brilliant pages of Mr. Lecky and the relentless ones of Heinrich von Eicken, or by the seductive pen of a Renan, a Hatch, a Gaston Boissier, made more clear the debt to the older civilizations. Romantic anti-paganism has found in Godefroid Kurth a modern champion as learned and hardly less eloquent. And meanwhile a host of more special students, delving in the antiquities of society, of education, of literature, of art—a Friedländer, an Ebert, a De Rossi, and their younger fellows—have been bringing to light ever fresh sources of knowledge or more learnedly and impartially sifting the old.

In this literature of the newer scholarship Mr. Taylor has read widely and well; and there is much to show that he has not been content to take its testimony merely at second hand. His conclusions have an air of conviction and much flavor of personal independence; and his point of view is clearly his own. The transition from the Ancient World to the Middle Ages, he tells us, “was a process of spiritual change, during which antique characteristics gradually ceased and were replaced by much that was incipiently mediæval. . . . Self-control, measure, limit, proportion, clarity, and definiteness were principles of the antique; the Christian spirit broke through them all. Its profound spirituality, often

turning to mysticism, had not the clarity of classic limitation. It did not recognize limit. Its reach was infinite, and therefore its expressions were often affected with indefiniteness. Classic self-control meant measure, nothing in excess. Christian self-control soon came to mean the exclusion of a part of life; of what it condemned it could not have too little, of what it approved it could not have enough. . . . The art and literature of the transition centuries present a conflict . . . between the new spirit of Christianity, with its inspirations, its infinite reaches and its requirements of expression, and the antique culture, its tastes and aversions, and its definite literary and artistic rules and forms. . . . The spiritual liberation distinguishing the transition through which the antique ceased and the mediæval began was a liberation from the inherent limits of self-reliance, and consequently from the limitations of that freedom which is established in human strength and the rational balancing of mortal considerations. It was a liberation resting upon the power of God. The human spirit, responding to the new Christ-awakened sense of the infinite and awful power of God's love, became conscious of the measureless reaches of the soul created for eternal life by an infinite and eternally loving God. 'The soul was lifted out of its finitude to the infinite which is its nature and its home.'" Such (somewhat garbled, I admit, in this attempt to abridge it) is the central thought which the book seeks to demonstrate and illustrate. By it the author explains not only the advent of mysticism and of dogma, the spiritualizing of beauty and of love, the rise of the monastic life, but the dissolution of Latin prose, the triumph of accent and rhyme in verse, the evolution of Gothic architecture, the birth of realism in sculpture and in painting. Such a point of view makes Mr. Taylor's study of mediæval life and art singularly sympathetic and often illuminating; but it may be doubted whether it is uninfluenced by preconceptions, and whether to minds less vigorously Christian or more rigorously scientific it may not stamp his book as belonging rather to the literature of speculation than to that of research.

Mr. Taylor's style has been abundantly illustrated. It seldom sinks to clumsiness and not infrequently rises to eloquence. The legal training which stands him in such happy stead in his treatment of the Roman law betrays itself less pleasingly in certain turns of phrase, as in his nominal use of "the same." His matter is, in the main, well thought through, though here and there, as in the long chapters on literature, there is a slight suggestion of weariness. Petty slips are rare. Ekkehard should not be made "abbot" of St. Gall, nor "Carmina Burana" a name for Goliardic songs in general instead of the title of a single collection. More vexatious are the errors of the printer, which especially disfigure the useful bibliographical appendix. It is in these and in the over-inking which blurs sundry pages that the book is least worthy of a university press.